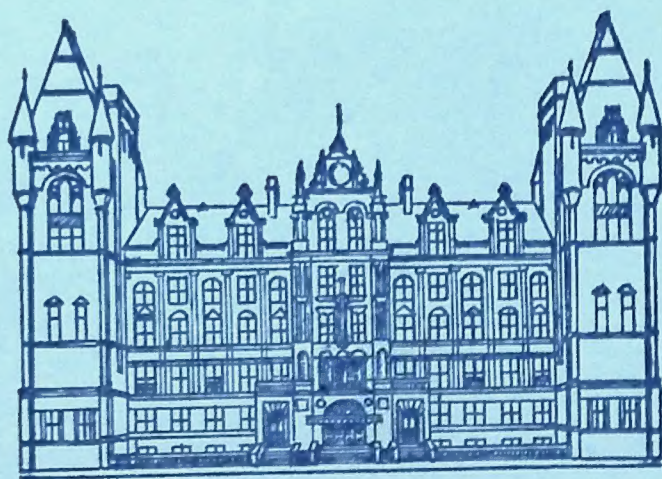


# ROYAL COLLEGE OF MUSIC MAGAZINE

MARCH 1979

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# THE RCM MAGAZINE

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# THE RCM MAGAZINE

A JOURNAL FOR PAST AND PRESENT STUDENTS  
AND FRIENDS OF THE ROYAL COLLEGE OF MUSIC,  
AND THE OFFICIAL JOURNAL OF THE RCM UNION

*The Letter killeth, but  
the Spirit giveth life.*

Vol. 75 No. 1, 1979

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*"Then sing, sing aloud . . . !"*  
William Walton's BELSHAZZAR'S FEAST Conductor, the Director,  
Sir David Willcocks, Baritone soloist, John Hall



## EDITORIAL

□ Who can this be, shambling on stage from the wings, grimacing and blinking in the face of unaccustomed glare? It is none other than your newly-appointed Honorary Editor. Now, he has never before edited anything—but there are several other things he hasn't done, for three simple reasons; either he can't, or he doesn't want to, or he hasn't been asked. But he *has* been asked to do this job, and he has, with diffidence, said yes thank you. So, reflecting upon our syntax, critical of our spelling, and trying to go easy on commas, we address ourselves to the task.

□ Recently we were dismayed to hear a third-year student announce that not only had he not read it, but that he did not know that there was such a publication as the RCM Magazine. So while we seek a way of dealing with that state of things, let us try to describe the nature of the magazine, and how important it is to the College.

□ This distinguished House Magazine has a principal purpose: it is to preserve the archives of the College. It records every formal concert and recital; it registers the names of prize-winners and those who have been awarded degrees and diplomas; it maintains lists of new students. This part of the magazine is meant to be about as readable as volume A to D of the London Telephone Directory or a book of seven-figure logarithms. It is purely for the record and for reference, and those who like to browse can do so in the Parry Room Library, where there is a complete set. Not so long ago, visited by a sudden whim, we thought we'd go and find out what was happening on our birthday (the very day of our birth, that is to say), and we discovered that J. S. Bach's *Schlage doch* (a funeral cantata!) had been sung by a Miss Etty Ferguson, and that the Max Bruch Violin Concerto had been played by a Miss Jessie Stewart. These two ladies must be very old now. In fact, alas, they may no longer be with us. But there they are in Volume . . . (no, we will *not* name it) enclosed safe and sound with their cantata, their concerto and their moment of glory within the covers of a magazine which from term to term, year to year, decade to decade, keeps a continuous diary of the activities within the walls of a great conservatoire.

□ Now for the second purpose of the magazine. This is to provide a link between the present and the past. After all, the average student only lasts three years—then suddenly out into a strange environment. Commonwealth students have gone home to Hong Kong, Australia and other distant parts. They want to know who has married whom, and whose union has been blessed. We also want to know, so that we can publish the information, and so that we can chuckle, take off our specs, wipe our rheumy eyes and exclaim "Cor! Fancy that now!" or some other equally elegant expression of delight. Older readers may turn first to the obituaries: "Dear me, she's had a good innings, but here I am, still batting!" These try to reflect the love, affection and service their subjects had given to College rather than list any high offices held. They also hopefully try to avoid such genteel circumlocutions as that found on a tombstone on the North West Frontier of India: "In loving memory of Captain X, who fell asleep whilst leading a cavalry charge".



□ "The Royal Collegian at Home and Abroad"—this feature is riveting reading for all of us, from the student who pauses in his practice to ask himself "What's all this for?" to the professors who scan the column eagerly for news of their past pupils, and to the administrative staff, who care far more about the generations of students who make a nuisance of themselves in one way or another than they, the students, might perhaps realise. "Bless my soul! He's landed Principal Oboe in the Philharmonic. I *am* surprised". "Blimey! She's on at the Met., bless her heart".

□ What were you singing, playing, conducting, and where? Composers, what works have you had publicly performed, by whom and where, and what have you published recently?

□ Please let us know. Do not be shy about these things. They are some of the strongest links in the chain connecting past and present. We welcome at all times contributions which will entertain, or inspire, or both. We also welcome authoritative articles which will leave us knowing more about their subject than we did before we began to read them.

□ Due to the necessary timing of the editorial takeover and the press of activity facing us in our profession at this time of year it has not been possible before publication to include such weightier matter. We must try better for the next issue. In the meantime we do hope that you will be amused by our contributors in lighter vein. This brief Editorial ends on a personal note. Our predecessor Watkins Shaw was not for long in the Editor's Chair, but for long enough to imprint an unmistakably professional stamp on the magazine, as a distinguished musical scholar and man of letters was bound to do. More than that, however, after some difficulties involving the continuing production of the magazine he got it "back on even keel and steaming ahead". This, in his own words, he attempted to do, and he has succeeded. Is he a sailing man? We do not know; we are not. But the tang of the ocean has somehow passed into our nostrils, causing us to exclaim: "Ay, ay sir! All ship-shape and above-board. May we not scupper it!"

□ And may we offer our thanks to him for promising all the guidance he can give us. We have warned him to expect many a scream for help.

The Hon. Editor

#### Postscript

The other day we noticed a publication being sold at a table outside the canteen. We peered, and found it was called *Kensington Blast*. No. 2—you see? No one tells us anything. Where was No. 1, if not in our hands and those of the rest of our colleagues? Anyway, we paid a nervous 15p for No. 2, feeling rather certain that we were in for a frenzied attack (with such a title as that) on the Establishment in general, the College in particular and the people in it, before it consigned the entire boiling of us to the nethermost circle of Hell.

But no.

The Editorial occupied itself with a subject dear to our heart ever since we began teaching music to people: the necessity to fertilise our own art with the products of the other arts if we are going to be something other than lifelong "session boys". There followed a well-drawn cartoon depicting a couple of animals attempting—rather sadly—to enjoy each other, and a poem of sufficient strength and poignancy to cause us to weep a little. No. 2 also contained an extensive interview with Sir Robert Mayer which must have truly gladdened the heart of that aged man who loves youth so much. There is a crossword, too, which we can't do because our copy has come out too smudgy.

Let us know, for goodness sake, when No. 3 appears.

Hon. Editor



## DIRECTOR'S ADDRESS

2nd January 1979

I wish you all a very happy and successful New Year.

Happiness and success are often linked together in the way in which I have expressed my New Year wish to you. They are linked in our National Anthem when we pray that our Queen may be "... victorious, happy and glorious".

Contrary to popular belief, success does not necessarily bring in its wake happiness. Successful men and women often provoke in others feelings of jealousy or of suspicion, and thereby risk a degree of isolation from their fellows. This is particularly true of successful politicians and successful business men, since the concentration of power and wealth in the hands (or pockets?) of individuals is sometimes resented. It can be true to a lesser extent of musicians.

Success is likely to bring happiness only if it is accompanied by genuine humility; by an awareness that power or wealth can corrupt; by sympathetic concern for, and generosity towards, those who are less fortunate.

Success, moreover, is something that will be temporary, unless it is reinforced by continued effort, by sustained good judgment, and perhaps by a measure of good fortune.

In wishing you happiness during the coming year I am not expressing the vain hope that you will encounter no problems; that you will experience no disappointments; that you will suffer no frustrations. Remember Bernard Shaw's observation:—

"A lifetime of happiness: No man alive could bear it: it would be hell on earth".

Remember, too, John Dryden's couplet:—

"For all the happiness mankind can gain  
Is not in pleasure, but in rest from pain".

My wish for you is that you will have the determination to face all the problems that will inevitably come your way; that you will have the courage to accept the disappointments; that you will have the patience to endure the frustrations; and—most important—that you will be able to find opportunities to help and encourage others.

Most of the difficulties that arise you will probably wish to tackle on your own, but never forget that the Professors, the Administrative Staff and your fellow-students will want to help if they can. Remember that to talk about a problem, for example with the Counsellor, may be helpful not only to you but also to others encountering the same difficulty.

The most pressing problem facing the majority of students at the College at the present time is that of accommodation. You know only too well that many of you have long journeys which are expensive both in terms of money and of time. Even those of you who are fortunate in living closer to the College have in many instances to endure conditions which are unsatisfactory with regard to facilities for practice. Almost all of you experience difficulty in meeting the high rents prevailing in the London area.



There is no easy or quick solution to the accommodation problem, which is however being urgently considered by the College Council in association with other interested parties in an effort to find some alleviation of the problem.

Furthermore, accommodation for students will be one of the areas of investigation to be carried out by a team of Inspectors from the Department of Education and Science who will visit the College during the week beginning 22nd January. I believe that this visit may have been prompted by a letter which was sent by the College to the Department of Education and Science last year. In this letter the Council set out, in some detail, the short-term and long-term needs of the College—needs, which, if fully met, would enable the College to improve and extend the curriculum and the facilities for its students in the years ahead. I hope furthermore that it is the aim of the Department to implement many of the recommendations of the recent Gulbenkian Report concerning the London Music Colleges, as and when finance is available.

It will presumably be the task of the Inspectors who visit the College to examine at first hand our staffing, structure, curriculum and resources—indeed, every facet of College life—to assess independently our current and future needs, and to assist the Secretary of State and her advisers in the establishment of priorities in the allocation of resources which may become available. I have indicated that meanwhile we would welcome any advice that the Inspectors may feel disposed to offer with regard to the more effective deployment of our existing resources. I feel sure that all members of the College will welcome our guests and co-operate in supplying them with all the information which they seek.

I now want to consider briefly one other matter, which has from time to time troubled some staff and students—a matter which is directly relevant to this Address (the theme of which is success and happiness) a theme from which I seem to have digressed!

It concerns competition . . . the strain and nervous tension occasioned by competition . . . the arguments for and against competition whilst at the College.

It was only after competition with others that all of you arrived at the Royal College of Music. It will doubtless be after competition that you will proceed to each of the jobs that you undertake throughout your working life. Even when you have obtained a very good job—let us say you have become a member of one of our leading orchestras—you will still be competing, albeit as a member of a team, for commercial recording dates, for television appearances, and for prestigious foreign tours. Until the day of your retirement from the musical profession, almost all of you will be subject to the strain of competition in one form or another, and many of you to the praise or censure meted out by both competent and incompetent critics. It is not only those who are engaged in a performing career who will be competing. Those of you who become teachers will be competing for the most talented pupils and for the posts which offer most satisfaction. The composers amongst you will be competing for the limited opportunities provided for performance of contemporary works and for the commissions which follow recognition.



Those who are being prepared for a highly competitive profession should surely not be shielded from competition during the important years of training, but it is right that we should all be alive to the dangers as well as to the merits of competition.

First among the dangers of competition are those facing competitors who are *successful*:—

- the danger of self-satisfaction and of arrogance,
- the danger of being tempted to undertake too much too soon, and to cut corners,
- the danger of failing to appreciate the subjective nature of most musical judgments,
- the danger of disenchantment, if success proves to be short-lived.

Then there are the dangers of competition for those who are *less successful*:—

- the danger of despondency,
- the danger of loss of confidence,
- the danger of consequent loss of motivation.

But to offset these dangers, there is much good to be derived from competition, both for the successful and for the less successful.

For the *successful*, quite apart from the winning of prizes, there is the valuable boost to morale and the consequent stimulus to further effort.

For the *less successful* there is the opportunity to benefit from the experience of observing and learning from those whose technique or interpretation are adjudged better. There is, too, the opportunity to consider a change of course. Many musicians have to their advantage changed or modified their aims during their years of advanced training, as they discovered for themselves the fields in which they were likely to be most successful, or as they developed new interests.

Some of you who had access to a television set during the last two evenings may have seen the films of the great violinist Itzhak Perlman rehearsing and performing with his distinguished compatriot Pinchas Zukerman in this very hall prior to their appearance at the Royal Festival Hall. In those two musicians we have shining examples of musicians who have combined phenomenal success with abundant happiness. Perlman, the victim of polio as a child, has triumphed over his severe physical disabilities to become one of the great violinists of our day, commanding the respect and affection of a world-wide public. Conscious of the dangers of success, he has strictly limited his international tours and his television and recording commitments, in order to have time to spend with his family, and to make music with young musicians to whom he communicates his love of music and his artistry.

You can doubtless think of others who have combined success with happiness. Let them be our inspiration as we embark upon a new Calendar Year.

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It has become customary for the Director to invite a distinguished Professor or group of Professors to perform to the College at the conclusion of his address on the first day of Term. It is my great pleasure today to welcome Mr Manoug Parikian, Miss Amaryllis Fleming and Mr Bernard Roberts who will play Dvorak's "Dumky" Trio, a work which they will also be playing at the Queen Elizabeth Hall next Sunday evening.



## COLLEGE NOTES AND NEWS

### THE PRESIDENT'S VISIT

On Thursday 2nd November Her Majesty Queen Elizabeth the Queen Mother, Patron and President of the College, visited the College and attended a concert in the Concert Hall given by selected Prize-winners. During the interval of the concert the President presented a number of prizes. After the concert the President took tea in the Recital Hall, meeting many members of the College and parents of the Prize-winners. Among the guests were the Mayor and Mayoress of the Royal Borough of Kensington and Chelsea, Lady Ellerman, Mr. and Mrs. Peter Minet, Sir Robert Mayer, and Lady Beresford Clark.

The programme of the Royal Concert can be found on page 30.



Our President, on this her twenty-seventh consecutive annual visit to us, leads the way!



In November it was the privilege of the College to act as host to the 11th International Congress of Heads of Music of the European Association of Conservatoires, Academies of Music and *Musikhochschulen*. Though the four-day-long deliberations were largely occupied with the theme of Congress—"The young musician as artist and teacher", they were welcomed to hear music at the Royal Academy, Trinity College, the Guildhall School of Music and Drama, and the London College of Music, to which Congress was invited to a farewell dinner.

The week's musical events began on home ground with strong and vivid performances by the RCM Chorus and Orchestra, conducted by the Director, Sir David Willcocks, of Herbert Howells' *Te Deum* (Collegium Regale) and William Walton's *Belshazzar's Feast*. The work of these two great British composers, so different in approach yet so similar in impact (we could write more about this), it could hardly have been more appropriate to the occasion.

There is further news of our composers. Of the twelve Bursaries for Composers 1978/79 awarded by the Arts Council, four have come to the College. The recipients have been Humphrey Searle and Bernard Stevens of the professorial staff, and former students David Fanshawe and Michael Finnissy. Dr. Stevens tells us that his Bursary (of £2,000) is awarded specifically to enable him to complete his one-act opera 'The Shadow of the Glen', the libretto being the play of that name by J. M. Synge.

#### WELL DONE!

We congratulate the following:

Gary Cole, on winning an Organ Scholarship to Emmanuel College, Cambridge.

Susannah Dawes, of the Junior Department, who has been awarded a Choral Scholarship to Clare College, Cambridge.

James O'Donnell, also of the Junior Department, on being awarded an Organ Scholarship to Jesus College, Cambridge.

Peter Jeffes and Neil Mackie, on being awarded Gulbenkian Awards.

Julia Holmes (clarinet) and Rachel Masters (harp) on being selected for the South-East Arts Young Musicians Platform 1979.

Linda Nicholson, former student of the College and of the Junior Department, who won First Prize at the first Concours International de Fortepiano in Paris.

David Kelly, on winning an Organ Scholarship to St. Peter's College, Oxford.

Aydin Onac, winner of the first Harriet Cohen Memorial Music Award.

Jane Watts, First Year Organ Scholar of the College, who has been awarded the R. J. Pitcher Organ Scholarship by the Royal College of Organists.

The Hon. Editor, who recently conducted a performance of Walton's "Belshazzar's Feast", voted unanimously by the RCM Orchestra (who accompanied) as much more exciting than that recently conducted by the Director, but for totally different reasons . . .



## *WORKERS' MUSIC IS ALIVE AND WELL AND LIVING IN*

W.11.

by Adrian Williams

Dusk was falling one chilly late-October evening as my friend and I strolled past the Saturday Portobello Road Market, just as stallholders were packing their wares away. Up Westbourne Park Road we went, past a mixture of crumbling Georgian houses and newer structures until we came to the 230's and a turning on the left.

Strains of someone hitting a piano were coming from somewhere above our heads, all but drowned in the noise of the stream of West-bound commuter traffic.

I squinted at the piece of paper I was holding, and read: The Workers' Music Association (founded 1936) is holding AN EVENING IN HONOUR OF DR BERNARD STEVENS on Saturday October 28th 1978 at 7.30 p.m. in the music room at the WMA premises (entrance 1, All Saints Road).

Taking the left turning we nearly missed the small door which opens on to an upward flight of noisy stairs; then left across a ground floor roof into the first floor home of the WMA on the corner. We were greeted in the cramped office by the secretary, Anne Gilman, who appeared from behind a huge table on which stood an old, old typewriter and heaps of correspondence and WMA literature.

"The piano's through there", she said hospitably.

The full-size, noisy Bechstein, pushed up in a corner in the large paraffin-heated music room had earlier been visited by the piano tuner. A notice board held information on WMA activities—the new composers' group concerts, the choir, the week-end instrumental courses. Out in the tiny kitchen two lady members of the WMA were busily making sandwiches and other savoury nibbles for the post-concert feast. A Welsh lady (from Watford!) had even contributed a large number of superb Welsh-cakes.

At 7.30 the result of months of preparation began. An audience of about fifty had assembled in the music room to attend the concert in honour of one of the WMA's longest-serving vice-presidents. The choir, numbering about 20 (including Mrs Gilman), filed in, the women wearing red-and-white spotted blouses, and the gentlemen sporting bow-ties of the same pattern—a nice touch of the solidarity of the sexes.

Bernard, always modest yet never flagging in his determination to promote his musical and political cause, sat near the piano as that distinguished veteran Dr. Alan Bush, President of the WMA, made a vigorous introductory speech.

"There have been few composers this century who have used their art as an outlet for their social thinking!" he declaimed. "There was of course Sir Edward Elgar, who celebrated the English Monarchy . . .". A titter rippled through WMA, and I realised why the concert wasn't being broadcast. But then Dr. Bush went on to speak of Rutland Boughton before moving on to describe how he first met Bernard Stevens; he reminisced fondly as one does on these occasions.



The concert boasted eight items, and lasted over two hours. Bernard introduced each item in turn. The choir sang various arrangements and poetry settings which, conducted by Francis Day, were interspersed among chamber music items.

There was a time in Bernard's musical life which he himself describes as his "Jewish" period, and in introducing his Sonata in One Movement, op. 1 for violin and piano, which he and Bertha his wife played, he spoke of how he and Bertha first played it when they were RCM and RAM students together respectively, and how strong was the influence of Ernest Bloch. This influence certainly came over—and did not need the help of the WMA cat, which pushed through a crack in the door and emitted a cantillation in a bar's rest.

Bernard's op. 3, the piano trio, played by Collegians Nina Mason, violin, Christine Hurley, cello, and Armand d'Augour, piano, is a much more individual piece, though it still owes much to Bloch. There is a relentless impatience about the insistent rhythms and restless key relationships. It is a work of outstanding power—a quality I associate with much of Bernard's serious music—and was performed with considerable vitality and rhythmic awareness..

I myself contributed the Five Inventions for Piano, op. 14. Even in pieces as short as these the same drive and continuity are there. While a composition student with Bernard (1974-1976) I was always, and still am, aware of the presence of a great social thinker, even if I could not agree with everything he said in lessons, but the process of putting my points of view caused me to become more self-assured about my own thoughts, and to search for musical ways of expressing them. At the end of the concert, after Bernard and Bertha had been presented with small gifts, the ladies were asked to help with the food, and the gentlemen to stack the chairs away—sex discrimination?

Glasses of wine (*not* mugs of cocoa!) circulated; the air in the room began to assume a blue tinge, correct for the time and place.

Our evening with the WMA had been quite delightful, and it was an honour to contribute to it; but the time came for us to leave to catch the last tube home.

At about 10.30 the door of the WMA creaked open. Two figures crept out and stole away into the murky night.

(Bernard Stevens, on reading the draft of this article, wrote: "Adrian's modesty forbade his quoting me, when I told him that his brilliant and subtle performance of my Inventions was the musical highlight of the evening". Ed.).

In thanking Adrian Williams for this picturesque article we feel like putting on record a year of unusual success in the life of a student of 20-21 years.

April 1977: ARCM (Piano Performers) with honours.

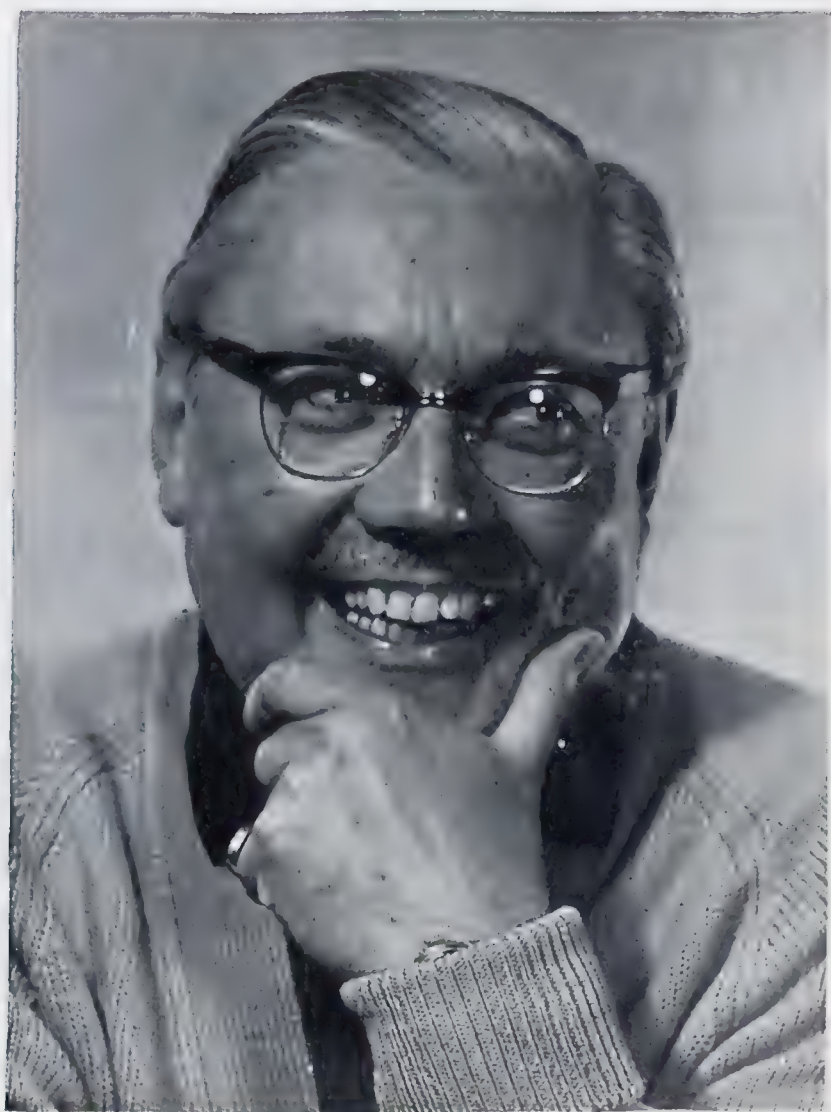
June: The Herbert Howells Prize for composition.

July: The Hopkinson silver medal for a piano recital consisting entirely of British piano music.

September: A Leverhulme award for composition.

December: The Kathleen Long memorial prize for chamber music (as pianist in the Poulenc Sextet).

January 1978: The Menuhin Prize for Young Composers.



*Bernard Stevens, whose 2nd Symphony, first broadcast in June 1977 by the B.B.C. Northern Symphony Orchestra, will be included in the programme of the 10th Anniversary Concert of the College 20th Century Ensemble on 22nd March, 1979.*





*Adrian Williams*

*SIENA, VENICE and ROME 1976-1977*

A simulated interview with Franco Ferrara and on his teaching  
by Jonathan Del Mar

(Norman's son — Ed.)

What was Ferrara like?

He had two absolutely distinct personalities. Off the rostrum, away from music, he was as docile a creature as you can imagine, kind, polite, affectionate, humble and even childishly weak. His wife made all the decisions of everyday life, and at a party he would tend to sit down alone and silent—until anyone chose to come and talk to him. But it had to be about music; he was utterly uninterested in small talk or indeed in anything except music—so that when he was put in front of an orchestra, instantly the atmosphere was one of life and death. He would yell furiously at a conductor setting a wayward tempo or at anything less than the most committed, into-the-string playing from the orchestra, while despair, pain and fury would alternate across his face with frightening rapidity. Incompetence from any player—let alone the conductor—would invoke such a tornado that every musician was compelled to pull out every stop. The intensity, the concentration of his energy was terrifying to less experienced players, galvanizing to those who could go some way towards meeting his extreme musical demands. With Ferrara anywhere near the rostrum, the air was electric. Occasionally he would fall completely silent during somebody's rehearsal, and this was the most sinister of all, since it usually meant that the chap was so bad that there was no hope of Ferrara's communicating anything to him. One time I suddenly realised, as I was rehearsing the Dvorak String Serenade, that he had not uttered a sound for quite half an hour, and I turned round in fear, with my heart sinking to my boots—and was surprised to hear that he was actually enjoying the rehearsal!

Were all the lessons given with orchestra?

Yes. Without an orchestra he had practically nothing to contribute. In Rome we did have some classes at the piano, but it was just like having a violin lesson without a violin, and more often than not the 'classes' turned into sessions of playing Beethoven in piano duet, he with each of us in turn. He was a virtuoso pianist and these sessions were most exciting as well as giving us an insight into his interpretations. Everything was phrased so naturally; he hated wayward or eccentric readings and in front of the orchestra would yell at the offending conductor "Fai come scritto!". ('Do as it's written'). On a musical point his reply was always "sempre naturale" ('always just naturally'), a remark guaranteed to blow the dust off any discussion.

So how did Ferrara actually teach?

More than anything, by being himself so extremely, and imposing himself and his musicianship so utterly on us that we could not fail to get the message. It was a long time—perhaps three months—before we 'learnt' anything that one could put into words; it was a new world, with entirely new attitudes, to conducting and to music, that we had to assimilate before we could go on and crystallise it into tangible details. Considering how utterly uncompromising he was, I was always surprised when an attempt to pin him down over a detail, whether a textual problem or a question of beating, say,



2 or 4, was met almost with equanimity. He would say "Non è sempre in due. Non è sempre in quattro. Fai libero. Libero, sempre libero" ('It isn't all in two. It isn't all in four. Be flexible'); while if he *did* prefer the E flat to the E natural, that was just because he had learnt it that way from Toscanini and other great conductors and that was the way the piece went. If you tried to shoot the authenticity line at him, perhaps by insisting that you had a facsimile and Mozart wrote E natural, he would ride roughshod over the whole question by stating the admittedly unchallengeable fact that composers frequently corrected mistakes—and sometimes simply changed their minds—during rehearsal, without bothering to correct the score, so that the autograph is not evidence.

We soon discovered that discussions over these sorts of detail were not profitable ones. Not that he ignored details—on the contrary, he could sing you the second oboe part from memory any time you liked, while if one double bass played a pizzicato note flat, the effect was mirrored in the pain on Ferrara's face. He was unbelievably sensitive to intonation and balance, but it was taken so completely for granted that we could all pick out the intonation of the second clarinet in a big tutti that such things were never discussed at all. He revered the great conductors as much as any of us, and since they were great, he credited them all automatically with ears as sensitive as his—so that he was never able to fathom how they could have allowed this or that occasional wrong note or lapse of intonation to survive in their recordings.

Perfection in detail, then, was a prerequisite, and as we went on we began to understand what it was that he was driving at. All his attention, when he was working with us, was focused on line, on the broad span of the piece, 'la linea generale', and conducting technique was only discussed insofar as it contributed to—or the lack of it detracted from—that 'linea generale'. But though he would discuss the music—tempos, phrases, and, especially how to *shape* the movement—in great depth, he found it almost impossible to talk about technique. He could seldom rationalise—hardly explain—anything, so natural and instinctive was his own consummate physical command over the orchestra, and therefore the music. So that more than anything, he taught by demonstration, not so that we would pick up his gestures, but so that we could see and hear what they achieved and how—and then translate that into our own terms. Everything he did was making music. If ever we became bogged down by a technical problem, the instinctive solution (and often the practical one too) was always "Pensa la musica" ('Think the music').

He hardly ever talked about specific gestures unless it was to point out habits of ours that impeded the music; and he never imposed his own gestures on us, or even suggested them to us, though we actually learnt most of all by watching him. The extraordinary thing was how much music he could communicate with two arms and a head. One hand would coax the violins to sing with a sweeter sound; the other would keep the violas down and give a bass pizzicato at the same time, while with his eyes he would help the oboe round and register a horn entry too. There was never any question of show

—it was all directed to the music, and the music alone. The orchestra needed all that attention if they were even to approach the sound Ferrara had to extract from them. But he never actually mounted the rostrum. All this we had to watch him do beside us, while we were conducting (though what was the use? I tended to stop and purely watch, but then he would stop too, so that I had to keep my gestures ticking over while really looking at him).

It goes without saying that in order to have to look at the score too we would have missed so much that we tried to learn as much as possible from memory, though with daily rehearsals on different pieces of the repertoire it was not always possible. But he never talked about memory, just took it for granted, and if one of us was so bold as to put a score on the stand he simply behaved as if it were not there, demanding so much of our attention that there was hardly a second for our eyes to glance down at it. But in concerts he did insist, maintaining that we were freer to express the music without the encumbrance of a score.

Before the final concert, in which I was to conduct Britten's *Four Sea Interludes*, I approached him alone, as it was clearly assumed that I would conduct from memory, and I wondered what he would have to say to Barbirolli's conviction that it was dishonest to conduct from memory a score that one could not write out from memory. I confess that this was tantamount to an attempt to force Ferrara into a corner, and as such it was deservedly foiled. I assumed a look of profound anxiety as I expressed my doubts as to whether I should conduct from memory. He looked surprised that I should raise such a thing, and inquired why. I explained that I felt unable to learn, for example, the second oboe part. Now it was my turn to be surprised, for on his face were visible signs of relief. "Don't worry", he said reassuringly, "you will".





*Jonathan Del Mar*

*Jonathan has recently won second prize in the Imperial Tobacco International Conductors Award 1978. He now receives a contract to conduct three concerts with the Bournemouth Symphony Orchestra in Swindon, Plymouth and Poole. In 1976 he attended the conducting course in Siena under Franco Ferrara, and was selected by him for the Venice International Conductors' Course. This led to his being placed first in auditions which involved regular work with professional orchestras in Rome.*

## GIOCOSO

Overheard at separate tables on 2nd and 3rd November 1978:

"He's got dust in his voice . . .".

"Sounds as if it *just might* be the ignition . . .".

"As you well know, I yield to no one in my reverence for the Beethoven piano sonatas, but I must confess to some reservations about op. 54 . . .".

"Cut it back, old boy! Trim it! Now! Next month'll be far too late . . .".

"She'd make a *marvellous* Scarpia. Pity . . .".

**Anti-pollution note, after Longfellow:**

"I shot an arrow in the air, and it stuck".

**De oribus:**

**The Hon. Editor's 6-year-old grandson:**

"Granfer, why do birds and chickens have their legs on the wrong way round, with their knees at the back?"

**Culled from recent Associated Board theory papers:**

Da Capo: "Get back to the begging".

"This is a pharse" (phrase).

A double bar: "It's the very end".

**Otium cum dignitate:**

There was an old bear at the Zoo  
Who always found something to do:  
For an hour or so  
He'd walk to and fro,  
And then in reverse, fro and to.



ERIC GILLETT, F.R.S.L., HON. R.C.M. 1893-1978

by Bernard Shore, C.B.E.

Everyone who knew him well must feel the loss of a great friend, for he knew the true meaning of friendship. He loved to 'give' himself to people with all his heart, especially the young, and the R.C.M. was indeed fortunate to have him as a counsellor for those ten years, until he retired in 1971.

Though he was not a musician he had a wonderful understanding of the day to day problems that beset many students, and once he became involved with them he'd never let go, but do everything in his power to help find solutions. Whether there was trouble in 'digs', awkward relations with a professor, not having enough to eat (which would frequently be temporarily relieved by a first class dinner), or just loneliness; Eric would be there in his room to be talked at or to.

His boundless wisdom was accumulated through a vastly rich life—as a soldier in the first war in two frightful battles, a distinguished man of letters, broadcaster from the earliest days of the B.B.C., sportsman, dramatic critic, and in his later years editor of R.N.I.B. magazine for the blind, and reader of over a hundred 'talking' books.

He seemed to know everyone of note, and nothing gave him more pleasure than introducing a student to some great man or woman, as he believed that such an informal meeting could be a strong stimulant and inspiration. Those lucky students who were invited to spend a week-end in his warm, book-lined flat facing the sea in Hove, would never have a dull moment, as this treat generally included the theatre, an immense amount of good talk and plenty to eat and drink. Eric considered that every musician should have some interest in his beloved subject, English Literature.

But, it was his generous gift of friendship that will be remembered above all—the friend who would listen and always hold out a helping hand in time of need, and bring a sense of humour into a difficult situation. It was these qualities that students and professors alike will remember with gratitude, when we enjoyed his genial presence at the R.C.M. Let one of his most favoured students have the last word; Robert Spearing:

My first sight of Eric Gillett was at the meeting of new students in September 1969. I saw a man of perhaps sixty, smartly dressed in a dark blue blazer, who explained to us his rôle as Counsellor to men students.

My first meeting with him occurred a few weeks later in the course of his interviews with all freshmen. I remember it vividly. I was at once struck by being in the presence of a very remarkable person.

He immediately spoke with that remarkable blend of candour and humour which I later came to know so well. Though naturally shy of new encounters, I found myself smiling under the influence of a captivating wit. Presently I was invited to declare my impressions of the College and its tuition, and I realised at once that I was at liberty to be as frank as I might wish to be. He was delighted, I remember, to hear that I was studying with Herbert Howells, for whom he had the highest regard and affection.



*Eric Gillett*



In due course came my summons to dine, in company with a fellow student, at one of his clubs. Brian Culland and I arrived at the old United University Club in Suffolk Place at the appointed hour. Our arrival was announced to our host who, it seemed, was already at dinner. Nevertheless we were bidden upstairs to the dining room, where we found him entertaining his surgeon. Embarrassed as we were at our apparent intrusion, he insisted that we stay and that the mistake was evidently his. Nothing could have been more typical of his unfailingly generous spirit.

I was only one of many students who dined regularly at the United University or the R.A.C., and thus began the immense enrichment and education that Eric's friendship gave to so many of us. I was surprised to learn that he was in his late seventies; his appearance, manner and most of all his youthful spirit, belied his age.

Eric Gillett had been twenty-one in 1914 and his life was a pageant of experience which spanned the century. There seemed almost no one of consequence in letters—or music, whom he had not known. In other fields as well he had some remarkable tales to tell. He was a fine sportsman, and cricket especially was a passion. He recounted an afternoon spent at Lord's in the twenties, in the company of an amiable gentleman. This was Elgar. On an occasion at Cannes he tired of returning tennis balls which kept being propelled with great force from a neighbouring court. Who was this superlative sportsman?—the King of Portugal.

Eric Gillett was a man larger than life, who lived it to the full to the very last. His rôle at College was unique, invaluable and irreplaceable. He had an astonishing youthfulness of mind, while remaining a superb ornament of his generation. He loved young people and they loved him. All those who knew him have lost a friend who was at once civilised, eloquent and humane.

EIGHTY-FIFTH BIRTHDAY TRIBUTE TO PETER MORRISON,  
O.B.E., F.R.C.M.

by Alexander Knapp

A gentle tap at the door; a sprightly figure hovering in characteristic pose: "Do you have a moment? I must just play you a bit of this marvellous piece that I have been working on recently!" The Piano Scholar from Glasgow seats himself at the keyboard: a technical problem is described with the help of a graphic analogy from the golf course. Soon my room is filled with the heroic resonances of a Beethoven Sonata, or the delicate strains of a Chopin Study played, without music, by a mid-octogenarian, whose alacrity, agility, and *joie-de-vivre* might well grace a student some six or seven decades his junior.

Peter Morrison was born on 2nd February 1894. From the earliest age his resourcefulness and enterprise—which no doubt contributed to an eminently successful business career in later years—were already in evidence: at first the only instrument for him to practise at home was the kitchen table. When a piano eventually arrived he amazed his family with the respectable repertoire of short pieces that he had absorbed during his lessons.

Music became his food and drink during the years he spent in and out of various jobs after leaving school at fourteen. He studied for a short while at the Athenaeum (forerunner of the Royal Scottish Academy of Music and Drama), and there decided to concentrate on a formidable programme: Bach's Prelude and Fugue in C sharp minor from Book I of the "48", Beethoven's "Appassionata", and Liszt's "La Campanella". Taking courage in both hands, he applied for an entrance audition to the Royal College of Music. Although only seventeen, he was successful in gaining one of the two Scholarships available to pianists in that year, and came to study with Franklyn Taylor (a pupil of Schumann) and Marmaduke Barton. Invitations to play the Tchaikovsky Concerto and Balakirev's *Islamey* augured well for a buoyant and distinguished career in music. But the First World War broke out, and he was called up.

In 1918 circumstances were very different. After much soul-searching, he chose to pursue a full-time profession in the developing world of fashion. Nevertheless he was determined, first of all, to continue practising for at least half-an-hour every morning and, secondly, to maintain links with his Alma Mater.

These two factors, plus vigorous encouragement from his piano teacher Henry Bronkhurst (sometime professor at the RCM) were instrumental in his decision, over twenty years ago, to approach the then Director, Sir George Dyson, with a view to endowing a College Scholarship. On the day of the interview Peter Morrison fortuitously and significantly encountered a fellow-Scholar from times long since past: our present Senior Professor Emeritus, Dr Herbert Howells. Ever since then, Mr Morrison has taken the liveliest interest in every possible aspect of College life.





Two beloved octogenarians: Peter Morrison (bottom right) with Herbert Howells (on his way to the Palace to collect a C.H.) in the company of some of their many College friends: Back, left to right—"Pippa" Thomson, Virginia Gold (senior secretaries), Gordon Morris (Head of General Office), Jack Wallen (Assistant Bursar); Front, left to right—Viola Tucker (Appointments Officer), Richard Latham (Professor and Member of Union Committee), David Imlay (Bursar), Tom Clashy (Examinations Officer)

To detail every example of his thoughtfulness and open-heartedness might cause embarrassment to a patron of the arts whose personal charm and modesty indicate his preference for a "low profile".

But even at the risk of being peppered with protestations of displeasure, I feel that all members of the College and RCM Union should know that he and his family have, at various times over the years, subscribed money for at least two College Funds, sponsored no less than seven teaching rooms in the New Building, endowed no less than eight annual prizes in the Senior and Junior Departments, and provided portraits of the Queen Mother and Dr Herbert Howells, to name but two, as well as the furnishing and contents of the Senior Common Rooms, including the "Peter Morrison Room", also curtains and screens (his very first gift) for the Concert Hall. In addition to these numerous substantial donations he helped to set up the Robert Mayer Hall (so named at Mr Morrison's suggestion) to provide local and congenial accommodation for College students, and has always been eager to enlist support among his friends for RCM Appeals. Not to mention the moral and financial support he has given the Royal Scottish Academy, the National Youth Orchestra, the Purcell School, the Incorporated Society of Musicians, and several other musical bodies at home and abroad.

In recognition of all such philanthropic services to music, he was awarded the FRCM in 1964 and the OBE in 1972. His spontaneity and fecundity of ideas evoke admiration now as much as ever; he continues to play an active rôle on the RCM Council, and elicits respect and *bonhomie* from everyone he meets during his regular peregrinations to Prince Consort Road.

An account of the Eighty-fifth Birthday Concert for Peter Morrison—which is to take place on Friday February 2nd at 12 noon in the Concert Hall—will appear in the next issue of the Magazine. May I conclude, here, by raising a toast to this remarkable "family patriarch", and wish him many happy returns of the day in good health, enduring happiness, and constant fulfilment.



## CHRISTMAS TERM PRIZES 1978

Kathleen Long Prize .....	STEWART EATON, KEITH PASCOE, WILLIAM CONWAY, VALERIE ASHWORTH
Douglas Whittaker Prize .....	PAUL BAGSHAW (flute), JOY WATSON, JOHN LENEHAN
1st Year Wind Ensemble Prize .....	NEIL MCLAREN, JOSEPHINE WELLS, JULIAN KERSHAW, KEVIN ABBOTT, HELEN CLARKE
Cornelius Fisher Prize — Shared .....	VANESSA LATARCHE, CALLUM ROSS
Clytie Mundy Prize — Shared .....	MICHELLE FORREST, STUART BUCHANAN Accompanist ..... LYDIA ADAMS

## A.R.C.M. EXAMINATIONS

### SESSION I — DECEMBER 1978

The following are the names of the successful College candidates:—

#### SECTION I—*pianoforte* (Performing)

\*Anthony Halliday (London)

\*Noriko Kawai (London)

Joo Ann Koh (London)

Simon McCheane (London)

#### SECTION II—*Pianoforte* (Teaching)

Elizabeth Francis (London)

Maureen Bernadette Parrington  
(Woking)

\*Alexander James Wells (London)

#### SECTION IV—*Organ* (Performing)

Christopher McConnell (Horsham)

Philip Matthias (Croydon)

Joanna Paul (London)

\*Jane Angharad Watts (St. Dogmaels)

#### SECTION V—*Organ* (Teaching)

Philip John Berg (Southport)

Michael Leslie Bowden (London)

#### SECTION VI—*Strings* (Performing)

*Violin*

\*Trevor Derek Ling (Reading)

*Viola*

Josephine St. Leon (London)

*Double Bass*

\*Patrick Aynsley Laurence (Enfield)

#### SECTION VII—*Strings* (Teaching)

*Violin*

\*Gillian Rosemary Ansell (London)

\*Nicholas Woodall (London)

*Viola*

Penelope Ann Veryard (Sevenoaks)

#### SECTION IX—*Wind* (Performing)

*Flute*

Jonathan Russell Burgess (Shillingford)

Janet Mary Whitteridge (Fife)

Patrick Joseph Williams (Liverpool)

Nicole Joanna Willis (Arundel)

*Oboe*

Catherine Pluggers (London)

*Clarinet*

\*Kevin Harold Banks (Petersfield)

Jennifer Lewis (Peterborough)

*Bassoon*

Jonathan Shardlow (London)

*Trumpet*

Keith Richard Miller (Richmond Surrey)

*Trombone*

Michael John Eversden (Chigwell)

#### SECTION X—*Wind* (Teaching)

*Flute*

Peter Hugh Lovelock (Basilston)

#### SECTION XI—*Singing* (Performing)

Peta Sheridan Blyth (London)

David John Boast (Norwich)

Rosa Lea Lamoreaux (Santa Rosa (USA))

#### SECTION XXII—*Timpani Percussion* (Performing)

Angela Boot (London)

Isabel Duncan (Ellon)

Paul Simon Limbrick (London)

#### SECTION XVII—*Military Bandmastership*

Robin Wickham Benton (Bath)

Richard Sands (Twickenham)

\* denotes Pass with Honours

## RCM UNION

The Annual General Meeting was held on 29th November 1978 in the Donaldson Room. The Hon. Secretary, Mrs Richard Latham, and the Hon. Treasurer, Mr Alan Bach, were re-elected. We are grateful to Dr Philip Wilkinson and Mr Peter Element for accepting re-election as Hon Auditors.

Miss Helen Robertson Barker has retired from the Committee owing to professional commitments; Mr Bernard Roberts has retired after serving six consecutive years. Miss Peggy Taylor and Mr Anthony Hocking were elected to fill these two vacancies. Mr Richard Latham was re-elected for a second term of three years.

SUBSCRIPTION RATE FOR OVERSEAS MEMBERS AND  
MAGAZINE SUBSCRIBERS:—

It was agreed that this should be increased to £2 as from 1st September 1979.

We are more than sorry that Dr Watkins Shaw is unable to continue to edit our Magazine owing to the many and varied calls on his time. We have benefited enormously from his literary ability and erudition and would like to express our gratitude to him.

Mr John Russell has most kindly agreed to take over the editorship and this will ensure that the Magazine will continue to be in good hands.

The Students' Association is planning to hold its annual May Ball on Thursday, 17th May and hopes that ex-students and other friends of the College will support this occasion. Further information can be obtained from the Students' Association Office, RCM.

THE RCM UNION AT HOME WILL BE HELD ON THURSDAY, 21st JUNE 1979.

SYLVIA LATHAM, *Hon. Secretary*

NEW MEMBERS

Geoffrey Bennett  
John C. Bliss  
Margaret Campbell  
Sarah Dunstan  
(Mrs D. Harpham)  
Sir Seymour Egerton  
Mrs Maura Fanshawe  
Sarah Hewitt-Jones  
(Mrs G. Reed)  
Diane Lewis

Mrs M McLellan  
(Margaret Jones)  
George E. Menhinick  
Anne Morris  
Barbara Mott  
Karen Newham  
(Mrs G. Spurr)  
Mrs D. R. Shaw  
(Ruth Fuller)  
Mrs Doreen Whewell

Miss Gladys Runge, for many years Head Music Mistress of Cheltenham Ladies College, who died last September, has bequeathed in her Will £1,000 to the College.

CECIL ARONOWITZ

Since Cecil, bless him, was called upon to die between magazines so to speak—nay, between Hon. Editors, it seemed that the tributes he so richly deserved might go astray. We need not have worried, however. On page 98 of the October, 1978 issue the Director included in his Autumn Term address a typically affectionate and enthusiastic tribute to Cecil which says everything.

John Russell writes: When I was invited to say something about Cecil, I didn't know that Sir David had recently been so eloquent about him. (Hon. Ed.: You see! No one tells us anything.)

However, I wrote this, which might look as if it's more about me than about Cecil. But people who are interested will get the message.

Up to London in 1936 as a postgraduate (not a music one) whose hobby was chamber music, I couldn't believe my luck. All those keen and accomplished fellow-students—there they were, agog to make music all the day long. In the canteen I accosted someone with a fiddle-case and someone else with a cello.

"Let's play trios!", I exclaimed merrily.

"Oh? What are they for? When's the gig?"

"There's no—er—what did you say? They're for enrichment, refreshment and just sheer fun!" I glistened.

"Eh?"



So it was natural that Cecil and I would eventually meet, wasn't it. He got the idea instantly and whistled up various string-players to meet at his flat in Kensington. There, of the odd Sunday afternoon, we would make joyous explorations of the piano quartet literature; Brahms, Fauré, Dvorak.

Cecil seems to have died in the same spirit of generous music-making as he began his professional life. He never said "What's it for?"

I can vouch for that.

## BIRTHS, MARRIAGES AND DEATHS

\* = Collegian

### BIRTHS

CARSON: to Joanna\* (Cock) and Patrick Carson, a daughter, Vanessa, on 26th October, 1978.

JERROLD: to Diana\* (Nicholson) and Michael Jerrold, a daughter, Sophie Alexandra, on 27th July, 1978, a sister for Emma.

NEWBY: To Jane\* (Lenton) and James Newby, a son, Jonathan Philip Robert, 28th November 1978.

PARTRIDGE: to Muriel\* (Jenkins) and David Partridge, a second daughter, Lucy Rhiannon, on 6th October, 1978.

### MARRIAGES

BALME-DER HOHANNESIAN: John Balme\* to Seta Der Hohannesian, June 1978.

CASE-STOCKDALE: Peter V. Case to Bridget Stockdale\*, 25th March 1978.

EARLE-BURY: Richard B. Earle to Alison Bury\*, in June, 1978.

LUXFORD-KELLY: Charles Henry Luxford\* to Gillian Mary Kelly, 20th July 1978.

MACDONALD-ABBOTT: Peter Macdonald\* to Ruth Abbott, on 4th November, 1978.

REED-HEWITT-JONES: Geoffrey Reed\* to Sarah Hewitt-Jones\*, 12th August 1978. (Amended notice).

### DEATHS

GILLET: Eric Gillett, author and critic, and at one time counsellor to male students at College, on 8th December, 1978.

SKINNER: Cecilia (nee Haycock), 20th September 1978.

WHINYATES, Amy Seymour, OBE, FRAM, FRCM, 24th December 1978.

## BOOKS, MUSIC AND RECORDS

### (a) BOOKS

Arthur Hutchings. *The Baroque Concerto*. First published 1959. Now in paperback. Faber and Faber, £3.95.

Ian Lawrence. *Composers and the Nature of Music Education*. Scolar Press £10.

Arnold Rose. *The Singer and the Voice*. Scolar Press £8.

Curt von Westernhagen (translated by Mary Whittall). *Wagner, A Biography*. Vols. 1 and 2. Cambridge University Press. Each at £12.50.

### (b) MUSIC

Peter Macdonald. *Two Plainsong Preludes for Organ*. St. Gregory Publishing Co. £1.35.

Editor: *Motet: Fuit Homo Missus A Deo* (Palestrina) *Allegro Music* 35p.

### (c) RECORDS

Gerald Gifford. Recently-released recordings: *Anthology of East Anglian Keyboard Music of the 16th to 18th centuries*, played on a 16th century Venetian harpsichord, an 18th century Shudi harpsichord (both recorded in the Fitzwilliam Museum, Cambridge), and the 17th century organ of Framlingham Parish Church, Suffolk. (CRD 1057).

An album of Bach's five 'Vivaldi' organ transcriptions features the organ of St. Mary's Church, Little Walsingham, Norfolk (Vista VPS 1067).

## THE ROYAL COLLEGIAN AT HOME AND ABROAD

JUSTIN CONNOLLY fulfilled his B.B.C. Jubilee Commission with his *Diaphony for Organ and Orchestra*, which has been performed in Winchester Cathedral and at the Proms. by the Bournemouth Symphony Orchestra conducted by NORMAN DEL MAR, with GILLIAN WEIR as organist.

MARGERY ELLIOTT (RCM 1946-47) has recently won the title of 'Brain of Mensa 1978' and is the first woman to win since the contest began four years ago. She writes: "The quiz was a 3-round knock-out competition of largely useless general knowledge!".

RUTH GIPPS has been offering interesting programmes with her two orchestras, the Chanticleer and the London Repertoire. Among works performed were Dr. Gipps's own Concerto for Violin and Viola.

ELIZABETH MACONCHY'S suite "Puck Fair", and the Oboe Concerto of Eugene Goossens, and among the performers were DAVID POWELL, oboe, RUTH FOURMY, violin, DENIS WOOD, viola, CATHERINE LORD, violin, and DAVID FUEST, clarinet.

DAVID GREED has been appointed leader of the newly-formed English National Opera North orchestra.

PETER HODGSON has been appointed Dean of Faculty and Students at the New England Conservatory of Music, Boston, Massachusetts.

RICHARD RODERICK JONES (student 1966-70) sends news of the first performance of his *The Jackdaw of Rheims* on 21st December 1978 by the Finchley Children's Music Group conducted by COLIN HOWARD, at Alexandra Palace. Also, his one-act opera *Me and my Bike* appeared on BBC 2 television on 3rd January 1979. A recording has been arranged of his *Seven Sonnets of Gerard Manley Hopkins* for soprano on BBC radio. Other performances notified by him will be included in the next issue.

KENNETH V. JONES continues to win acclaim for his film scores, his music for the film "The Sea Can Kill" having brought his total of international awards to twelve. His First Organ Sonata appears on a new LP, "The Organ at Arundel Cathedral".

DENNIS LEE gained second prize in the International Busoni Piano Competition, held this year in Italy.

IAN MCQUEEN has been appointed composer-in-residence at the Third Eye Centre in Glasgow.

RALPH NICHOLSON conducted the final concert of the Croydon Youth Orchestra on 15th July 1978, after its 33 years of existence under his baton. Also, with HARVEY PHILLIPS as guest conductor, he appeared with the Guildford Symphony Orchestra in a programme which included his own Concerto for Oboe and Strings, in which the soloist was LEON GOOSSENS.

DR. ARTIUR J. PRITCHARD (RCM 1933-35) has been appointed Organist to the University of London from 1st September 1978.

JOHN RUSSELL, with Newbury Choral Society, conducted a performance of Walton's "Belshazzar's Feast" on December 2nd, in which the orchestra was composed of College students and led by JACK STEADMAN.

JOHN BALME is currently director of *Opera New England*, the touring division of the Opera Company of Boston.

ELIZABETH COPPOCK has been appointed to the staff of St. Hilary's School, Sevenoaks.

CLIFTON GRAHAM is now teaching at Blundells School.

PETER HARRIS has been appointed Director of Music at Redrice School, Andover.

ALAN HORSEY has been appointed Director of Music at St. James, Muswell Hill, having been first Organ Fellow at Leeds Polytechnic and Parish Church 1977-78.

TERENCE JAMES has been appointed Director of Music at Abingdon School.

CLIFFORD LANTAFF is harpist in the Bamberger Symphoniker, West Germany.

IAN MCQUEEN has been appointed composer-in-residence at the Third Eye Centre, Glasgow. He has received commissions for works from the St Magnus Festival in the Orkney Islands and his theatre work *Insight into Night* will be performed at the Institute of Contemporary Arts in London on 11th March 1979.

DEREK SCHAAF and ELIZABETH HAMMOND took part in the I.S.M.'s Young Artists Recital on 8th January 1979. In May they are going to Eisenstadt to give a recital at the Esterhazy Castle in connection with the Haydn Festival.

### AMENDED NOTICE

GEOFFREY REED has been appointed Head of Woodwind at Wells Cathedral School (from September 1978). His wife, Sarah Hewitt-Jones, is also teaching there.



PETER VIZARD is now working as a répétiteur at the Koblenz Opera Theatre.

ADRIAN WILLIAMS, who was awarded the Menuhin Prize for Young Composers (1978) heard his prize-winning work performed by the Ernest Read Symphony Orchestra, conductor Terence Lovett, at St. Johns, Smith Square on November 11th. Named *Exploration and Metamorphoses* it is a searching half-hour piece based on English folk-songs.

## COMPOSERS AND THE NATURE OF MUSIC EDUCATION— Ian Lawrence (Scolar Press, £10.00).

In this book, Dr Lawrence 'investigates the contribution made by composers to the understanding of creative and imaginative problems that we constantly encounter in music', and argues that orthodox teaching methods often fail to place sufficient emphasis in this area. The author, casting his net wide, has assembled an extensive catalogue of composers' observations, linking them with perceptive and apt commentary. (The format is well-tryed and proven, Robert Donington's excellent books on performance immediately spring to mind). Some of the more well-known sources such as Morley, North, Quantz and C. P. E. Bach, are hammered rather heavily, which seems unfortunate as they are readily available in modern editions. There also appears to be a certain amount of overlap with standard works such as Oliver Strunk's *Source Readings in Music History*, but I suppose that this is largely inevitable. Dr Lawrence has provided an eclectic and readable survey, approaching music in education from an interesting angle. It merits the attention of would-be teachers (others would find it useful as a mine of quotable quotes for essays!), though the price seems excessive.

GERALD GIFFORD

## COLLEGE RECORD: Programmes, Examinations, Prizes

### Autumn Term Concerts, 1978

§ Scholar    ‡ Associated Board Scholar    ¶ Exhibitioner

#### 27th September TWENTIETH CENTURY ENSEMBLE CONCERT

BERG *FUNF ORCHESTERLIEDER*, op. 4; Stephen Savage conductor, Barbara Nias soprano. BIRTHWHISTLE *The Triumph of Time*; Edwin Roxburgh conductor. LUTOSLAWSKI *Mi-Parti*; Stephen Savage conductor. DEBUSSY *Jeux*; Edwin Roxburgh conductor.

3rd October

#### THE FIRST ORCHESTRA

leader Catherine Lordt

conductors RAPHAEL SOMMER and PAUL TORTELIER

MOZART *Overture: The Marriage of Figaro*; Piano Concerto in B flat major, K. 595; David Green piano. TORTELIER Concerto for two Cellos and Orchestra; Paul Tortelier, Maud Tortelier cellos, Raphael Sommer conductor. BEETHOVEN *Symphony no. 1 in C major*, op. 21.

#### 4th October CONCERT OF MUSIC BY MADELEINE DRING

Sonata for two pianos; Richard Nunn, Hubert Dawkes. Dedications: Five poems by Robert Herrick; Robert Tear tenor; Michael Gough Matthews piano. Trio for oboe, bassoon and harpsichord; Roger Lord oboe, Edward Warren bassoon, Hubert Dawkes harpsichord. Piano solos: Mazurka, Pavane, Ländler, Michael Gough Matthews. Five songs to words by John Betjeman; Robert Tear tenor, Michael Gough Matthews piano.

9th October

#### INFORMAL CONCERT

HINDEMITH Sonata; PIERNE *Impromptu-Caprice*; WILLIAM MATHIAS Three Improvisations; Rachael Masters§ harp. FAURE Three songs; Caroline Simcoe-Gerson soprano; Bryan Husband piano. DAMASE Seventeen variations for wind quintet, op. 22; Louise Glanville flute, Julia Shaw¶ oboe, David Little clarinet, Nigel Black horn, Christopher Vale bassoon.

12th October

#### CHAMBER CONCERT

RAVEL *Les Sites Auriculaires*; LUTOSLAWSKI Variations on a theme by Paganini; Hector Moreno, Norberto Capelli pianos. BRUCH Four pieces from op. 83; David Fuest clarinet, Joy Watson viola, John Lenehan¶ piano. JOHN CARMICHAEL *Bahama Rumba*; DOHNANYI *Valse de Fête*, from *Suite en Valse*, op. 39a; Lydia Adams, Stephen Betteridge pianos.

16th October

**INFORMAL CONCERT**

PURCELL Chacony in G minor, Sonata in A minor; Nicholas Woodall¶, Gillian Ansell¶ violins, William Bruce cello, Monika Vogel harpsichord. MOZART Sonata in D, K. 576; Anthony Halliday (Clark Scholar). WALTON Three songs; Heather Keens soprano, Simon Twisleton piano. LISZT La leggiera (concert Study No. 2). CHOPIN Scherzo no. 3 in C sharp minor, op. 39; Su-Chen Chen piano.

17th October

**THE SECOND ORCHESTRA**

leader James Clark¶

conductor MICHAEL LANKESTER

SHOSTAKOVITCH Festival Overture, op. 96; conducted by Michael Rosewell. BLOCH Suite for Viola and Orchestra (1919); Joy Watson viola. MUSSORGSKY/RAVEL Pictures at an Exhibition.

23rd October

**INFORMAL CONCERT**

BEETHOVEN Sonata in D, op. 102 no. 2 for cello and piano; William Bruce cello, Bryan Evans¶ piano. SCHUBERT Five songs; Jane Craddock soprano, Stewart Emerson piano. POULENC Sonata for Clarinet and Bassoon; Duncan Gould¶ clarinet, W. Michael Jones¶ bassoon. PROKOFIEV Sonata no. 3 in A minor; Miyako Hashimoto piano.

23rd October

**THE SECOND CHAMBER ORCHESTRA**

leader Paul Mann¶

conductor JOHN FORSTER

MOZART Overture: Don Giovanni; FAURE Pavane, op. 50; HAYDN Symphony no. 93 in D; BEETHOVEN Piano concerto no. 5 in E flat ("Emperor"); Valerie Ashworth¶ piano.

27th October

**THE FIRST CHAMBER ORCHESTRA**

leader Madeleine Mitchell¶

conductor RAPHAEL SOMMER

SCHUBERT Symphony no. 8 in B minor, D. 759 ("Unfinished"). RACHMANINOV Piano concerto no. 2 in C minor, op. 18. Paul Coker¶ piano. POULENC Sinfonietta.

2nd November

**THE PRESIDENT'S CONCERT**

National Anthem

ARNOLD COOKE Scherzo from Sonata for Clarinet and Piano; Michael Collins clarinet, Stephen Gutman piano, from the Junior Department. DUPARC Au Pays ou se fait le Guerre; Helen Lawson soprano, Stephen Betteridge piano. BRITTEN Three Movements from six Metamorphoses after Ovid, op. 49; Jonathan Small¶. SCHUBERT Two songs; Stewart Buchanan baritone, Bryan Evans¶ piano. BRAHMS Two Movements from piano trio, op. 40; David Green piano, Madeleine Mitchell¶ violin, Christopher Blake¶ horn. POULENC Sinfonietta; THE FIRST CHAMBER ORCHESTRA, leader Madeleine Mitchell¶, conductor RAPHAEL SOMMER. The concert was preceded by a Recital of Organ Music, given by Rosemary Field, who played the following: MENDELSSOHN Sonata No. 1 in F minor, op. 65 no. 1 (1st Movement). HOWELLS Psalm-Prelude in E flat, op. 32 no. 2 (Psalm 37 v. 11). ELGAR Sonata in G, op. 28 (1st Movement).

6th November

**EARLY MUSIC CONCERT**

LAURENCINI Fantasia; David Parsons lute. CABEZON Fantasia; Claire Carrington descant recorder, Paula Boulton treble recorder, Timothy Wood tenor recorder, Ruben Guzman bass recorder. FRANCESCO DA MILANO Fantasia; David Parsons lute. CABEZON Fantasia; recorder quartet. LAURENCINI Fantasia; Daniel Batchelor Pavan and Galiard; David Parsons lute. FRESCOBALDI Partite sopra l'Aria di Monicha; Thomas Garbutt harpsichord. BACH Suite in D minor; Rosa Winters recorder. RAMEAU Three movements from Suite in A minor; Monika Vogel harpsichord. JOSEPH BODIN DE BOISMORTIER Three Movements from Suite in A, op. 35 no. 6; Nicholas McGegan flute, TELEMANN Sonata in C; Elizabeth Page, Ross Winters recorders.

9th November

**CHAMBER CONCERT**

BEETHOVEN Sonata in F minor, op. 57 ("Appassionata"); Paul Coker¶ piano. SCHUMANN Six songs from Liederkreis, op. 39; Peta Blyth soprano, Valerie Ashworth¶ piano. SCHUBERT Duo in A, op. 162; Gillian Ansell¶ violin, John Lenehan¶ piano. ANDRE PREVIN Four Outings for Brass; Gaynor Woodhouse¶ and Gareth Bimson¶ trumpets, Simon Law¶ horn, Mark Walters trombone, George Mascall¶ tuba.

13th November

**INFORMAL CONCERT**

MOZART Two concert Arias; Rachel Cowan soprano, Graham Fitch piano. BRAHMS Sonata no. 1 in F minor, op. 120 no. 1; Josephine St. Leon viola, Valerie Ashworth¶ piano. LISZT Venezia e Napoli; Eric Lewis piano.



13th November

COMPOSERS' GROUP CONCERT

PETER JONES Street Song; Susan Devlin mezzo-soprano, Stephen Mair double bass, Clive Pollard piano. Full ensemble directed by Richard Pigg. WILLIAM MIVAL Piano Sonata, in one movement; Keith Burston¶ piano. SUSANNA SELF Four Songs based on paintings by the Canadian artist Emily Carr; Susannah Self soprano and guitar, Michael Christie cello. JEFFERY WILSON Sonnet for piano; Douglas Gould piano. IAN RICHARDS Study I for Chamber Organ; Ian Richards organ. ROSS CAMPBELL§ Dissolution; Past Dreams and Irrefutable Nightmares; Ross Campbell, Douglas Gould grand pianos, Ian Assersohn, Keith Burston¶, Nicholas Wilson upright pianos, Jeffrey Wilson percussion. ROBIN WALKER Improvisations on Hopkins; Paul Bagshaw flute, Peter Wright¶ trumpet, Duncan Gould¶ clarinet, Richard Dickins¶ bass clarinet, David Juritz‡ violin, Aileen Morrison viola, William Bruce cello. Ensemble directed by Robin Walker.

20th November

THE R.C.M. CHORUS AND THE

FIRST ORCHESTRA

leader Gregory Squire‡

conductor SIR DAVID WILLCOCKS

HERBERT HOWELLS Te Deum (Collegium Regale). WILLIAM WALTON Belshazzar's Feast; John Hall baritone.

21st November

THE SECOND ORCHESTRA

leader James Clark¶

conductor MICHAEL LANKESTER

BRITTEN Four Sea Interludes, from Peter Grimes; conducted by Timothy Dean. BERG Seven Early Songs, Rebecca Moseley-Morgan§ soprano. SCHUBERT Symphony no. 9 in C ("The Great").

29th November TWENTIETH CENTURY ENSEMBLE CONCERT

conductors EDWIN ROXBURGH and STEPHEN SAVAGE

HENZE Amicizia!; Eileen Macauley clarinet, Alan Pash, trombone, Sarah Hedley-Miller cello, Simon Limbrick percussion, Hector Moreno piano. Conducted by Edwin Roxburgh. BOULEZ Le Marteau Sans Maitre; Jennifer Higgins¶ and Catherine Rogers§ contraltos, Jonathan Bager¶ alto flute, Simon Rogers guitar, Joy Watson viola, John Harrod, Isabel Duncan, Simon Limbrick percussion. Conducted by Edwin Roxburgh. GLOBOKAR Discours II; Mark Hamlyn solo trombone, Alan Pash, Martin Koch§, Mark Walters, Robert Hughes trombones. MADERNA Giardino Religioso; Conducted by Stephen Savage.

1st December

IMPROVISATION CONCERT

director JOHN LAMBERT

Improvisation Groups: Group A Ian Assersohn, Keith Burston¶, Ross Campbell§, Douglas Gould, Peter Howe, William Nival, Jeffrey Wilson, Nicholas Wilson. Group B Anna Barry, Dorothy DeVal, Aidan Fisher, Adrian Harrison, Ian Richards, Mark-Anthony Turnage.

4th December

THE BACH CANTATA CLUB

leader David Juritz‡

conductor DENYS DARLOW

BACH Magnificat in D, BWV 243; Jane Gregory§ soprano, Malcolm Smith, Stuart Petersen§ countertenors, Philip Salmon¶ tenor, John Hall bass. SCHUBERT Magnificat in C, D. 486; Helen Kucharek¶ soprano, Catherine Rogers§ contralto, Philip Salmon¶ John Hall bass. BERIO Magnificat (1949); Helen Kucharek¶ soprano I, Jane Gregory§ soprano II.

30th November

THE FIRST CHAMBER ORCHESTRA

leader Madeleine Mitchell§

conductor DALE FAWCETT

VAUGHAN WILLIAMS Fantasia on a theme by Thomas Tallis. BRITTEN Les Illuminations, op. 18; Rebecca Moseley-Morgan§ soprano. GORDON JACOB Concerto for Bassoon, Strings and Percussion; W. Michael Jones‡ bassoon. ELGAR Introduction and Allegro for Strings, op. 47.

5th December

THE SECOND CHAMBER ORCHESTRA

leader Elizabeth Wexler§

conductor JOHN FORSTER

BERKELEY Divertimento in B flat. FINZI Concerto for Clarinet and Strings; Richard Dickins¶ clarinet. BUTTERWORTH The Banks of Green Willow, conducted by Mark Jones. MOERAN Sinfonietta.

7th December

THE FIRST ORCHESTRA

leader Gregory Squire‡

conductor NORMAN DEL MAR

STRAUSS Symphonic Poem: Don Juan, op. 20. VAUGHAN WILLIAMS Five Variants of "Dives and Lazarus", for strings and two harps (conducted by Dale Fawcett). BLOCH Schelomo (Solomon): Hebraic Rhapsody; Andrew Shulman§ cello. BARTOK Concerto for Orchestra.





# ROYAL COLLEGE OF MUSIC UNION

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1978-79

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